

American Cinematographer

Published by the American Society of Cinematographers, Inc.



This Month :



**John W. Boyle, A. S. C., Invents "Close-up
Long-shot" Device—By Maxwell Shane**

**Herford Tynes Cowling, A. S. C., Films
Coronation of Sir Hari Singh**

"Black Light"—

By Herbert S. Marshutz, A. B., D. Opt.

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American Cinematographer

Forrest Goss, Editor and Business Manager

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Amateur Cinematography

Questions on amateur cinematography will be gladly answered in this department. Inquirers should sign all queries

with correct name and address. Only legitimate questions will be considered. None which

tend to jeopardize general motion picture production by divulging trade secrets will receive attention.)

The extremely portable motion picture cameras which make it possible for the amateur to indulge in cinematography open an entirely new era of "picture taking." As fascinating as it has been, still photography of the past has been necessarily limited, and, at the best, could offer only a fragmentary record of any given occasion.

Complete Record

With the newly created cameras and projectors at the disposal of the amateur, a practically complete record, of that which the still camera could make only partially permanent, is possible. Action pictures are feasible at last. The fastest of the amateur still cameras could present only one phase of a given "scene," whereas the new motion picture cameras perpetuate the entire happening. "Natural" pictures are to be had for the asking. The posing incident to the average still shot is not conducive of naturalness.

Amateur 'Still'

However, the amateur still cameras that have served so faithfully in the past need not be put in the discard because the owner has a new motion picture outfit. As in the professional motion picture studios, the still outfit should prove as indispensable as the cinematographic equipment itself. No production company would think of photographing a picture without ample provisions for "stills." The same should apply to the amateur.

Freedom of Motion

The new cinematographic creations make it possible for the amateur photographer not to be "tied to the ground" any more. Too many owners, in the haze of keeping their subjects stationary for still pictures, pursue the same method once they begin filming with their cinema outfits. This is positively not necessary. They are as free, photographically, as the

Welcomes Idea

American Cinematographer,
Hollywood, California
Gentlemen:

Enclosed please find check for \$3.40 for "clubbing offer" of *American Cinematographer* and *America Craft*.

I am pleased to note the new department on amateur cinematography as I have always felt your magazine could fill a great need along this line.

I am sure both the professional and amateur will gain by this department.

Wishing your magazine success, I am,

Very truly yours,

(Signed) H. W. GEORG.

Herbert Georg Stados,
3145 East Capitol Ave.,
Springfield, Ill.

wind. Put the subjects of the film through as much action as they would naturally go through. They do not have to hold still until the shutter clicks. Keep them away from posing as much as possible.

Wealth of Angles

In amateur still photography, virtually all pictures have been habitually shot "head on" from the front. That has been the sole shooting angle. The cinema camera releases the amateur photographer from such stereotyped perspectives. He may shoot from the level of the ground, from overhead, side, back, etc., and his action will always be on the film. He may invade places heretofore thought to be inaccessible, photographically, and get results. Don't be afraid to take the amateur set to the edge of a cliff, to an upstairs window or to

a house- or tree-top to photograph. Portability is the keynote of the manufacturers' plan, and their equipment is designed to work from every conceivable angle.

Study Perspectives

Study camera angles. Give thought to the position from which the subjects of the picture can be photographed to the best advantage. The results will be surprising. Original and effective angles are a great factor in the success of professional cinematography. In visiting motion picture theatres, give attention to the various angles from which the different scenes are shot. The amateur cinematographer will soon pick up many more suggestions as to how his own efforts may be made more successful. The individual will find amateur cinematography as interesting as professional film productions themselves.

E. I. E. S. Chooses New Officers

At the regular monthly meeting of the Electrical Illuminating Engineers on Thursday evening, February 11, at the Hollywood Athletic Club, the annual election of officers took place, naming Frank Arrousez as the new president succeeding William Whisler.

Harry D. Brown, acting as chairman of the nominating committee, submitted Arrousez for president, Herbert Alden for vice president, Ray E. Delaney for secretary, and Duke Daggy for treasurer, which was unanimously adopted by the members present. The two latter are re-elections having held these offices during the past term.

Prominent Features on Compact Cameras

Important Facts Concern-
ing Each Make Presented
IN ANSWER TO INQUIRIES



*Left: View of Bell and Howell "Eyemo"
Above: Interior view of Eastman's Cine-Kodak,
"Model B"*

For many months past queries have come to the *AMERICAN CINEMATOGRAPHER* from all parts of the world concerning the features of the various cameras and projectors on the market, suitable for the use of the amateur or those requiring an extremely compact and portable outfit. For the benefit of the many inquirers seeking such information, there are compiled herewith salient details relative to the various instruments:

Bell and Howell "Filmo"

The Bell and Howell "Filmo" weighs $4\frac{1}{2}$ pounds. Its size is 3 by 6 by 8 inches. The camera is automatic, being set in motion by the touch of a button. It will take a single picture as well as "moving" pictures. The film is 16 mm., of the reversible type. No tripod is required with the outfit. The shutter opening is 216 degrees. All regularly mounted standard micrometer Bell and Howell mounts may be used with an adapter

Bell and Howell Projector for "Filmo"

The Bell and Howell projector to exhibit film taken with the "Filmo" weighs 9 pounds, and may be carried in a case 8 by 11 by 11 inches in size. Four hundred feet of the film

used requires the same projection time as 1000 feet of standard film. Universal mounts for objective lenses are provided, ranging from one and one-half to 4 inches. Pictures may be projected to the size of 9 by 7 feet. Condensers are of the plano type. Other details include mirror reflector; self-centering lamp mounting; 200-watt, 50-volt lamp; two-ounce air-cooled rheostat and auto fire shutter. The projector runs either forward or backward, or may be halted for a single picture without danger of warping the film.

Bell and Howell "Eyemo"

The Bell and Howell "Eyemo" uses standard motion picture film. The measurements of the camera are $4\frac{1}{2}$ by 6 by 8 inches and the weight is seven pounds. The "Eyemo" is entirely automatic. Power is furnished by a spring motor, which is rewound with a key. To insure an equal and uniform exposure of every frame, a governor controls the spring. The motor is controlled by a trigger. The speed of exposure is adjustable. Single pictures may be photographed. No tripod is used, but the instrument is held to the eye in held-glass fashion. However, a tripod may be applied by virtue of a universal socket



Upper left: Comparison size of Eastman's Cine-Kodak, Model "B", and of 3-A Kodak, folded. Upper right: Illustrating De Vri's Camera.



Lower right: Showing Bell and Henri's "Fibres".



Lower left: Showing the inside mechanism of the De Vri camera.

which is provided. Long range lenses are interchangeable with the Taylor-Hobson Cooke F 2.5, 47 mm. lens with which the camera comes equipped. The camera has a capacity of 120 feet of standard film. Rolls of 100 feet for daylight loading are available.

Eastman Cine-Kodak, Model A

The Eastman Cine-Kodak, Model A, is hand-cranked or motor-driven. It measures 8 by 4½ by 8¾ inches. The weight is 7¼ pounds. The instrument is daylight loading. A light-weight tripod is provided. Sixteen mm. film is used, and is of the reversible type—reversing negative into positive. Recent additions to Model A equipment include a 1.9 lens, and a telephoto 78 mm., F + 5 which is interchangeable with the 1.9, giving triple magnification. The model has a top and a

rear finder. The motor drive unit is 6¾ by 2¼ by 7¾ inches in size. Weight is 4¾ pounds. The motor is a two-volt electric, propelled by a two-volt storage battery.

The tripod, when folded, is 26 inches long, and, when extended to maximum, is 57 inches in length; panning and tilting are both provided for.

Eastman Cine-Kodak, Model B

The Eastman Cine-Kodak, Model B, follows the same underlying principles as the original model, but is even more compact and lighter. It weighs 5 pounds, loaded, and is about the size of a 3A Kodak, closed. Its size is 8 13-16 by 5 9-16 by 3 1-16. The film is 16 mm., reversible. This model is spring-driven. A tripod is not required. The film is

(Continued on Page 95)

Cowling Films Coronation of Sir Hari Singh

Officially Retained to Record Durbar Ceremonies for Ruler's Private Archives.



Maharaja of Kashmir Personally Retains A. S. C. Member for Unique Film Mission.

In one of the most distinguished missions ever accorded a cinematographer, Herford Tynes Cowling, A. S. C., left last month for Kashmir, India, to officially film the coronation of Sir Gen. Hari Singh, K. C. I. E., K. C. V. O., as Maharaja of Kashmir.

Cowling's trip carries all the color of the most romantic fiction. He entered on his 13,300 mile journey on the shortest possible route, and had scarcely the proverbial moment to spare in making the many rail and ship connections which his record jaunt entails.

Personal Offer

Cowling was at his home in Suffolk, Va., when he was cabled the offer to film the coronation ceremonies. The offer was sent by Sir Gen. Hari Singh personally, and came to the A. S. C. member out of a clear sky. There was an exchange of several cablegrams, and on January 7th, the future ruler of Kashmir accepted the terms quoted by Cowling.

Short Notice

The A. S. C. member discovered, on investigating train time and sailing dates, that, in order to arrive in India in time for the coronation, he would have to sail from New York City at 10 o'clock on the morning of January 9th—which gave him less than two days in which to make the extensive cinematographic preparations for his historic trip.

Close Connections

The veteran cinematographer and globe-trotter pressed the telegraph wires into service and, with his home town in Virginia as the base of operations, was soon taking care of the details in his campaign. He found that by sailing from New York on the 9th on the *Leviathan*, he would arrive in Paris on the 16th. Thence he would proceed by rail across Europe to Naples; then by steamer to Alexandria; by train to Port Said, and by steamer to Bombay where he would arrive on February 5th. From Bombay to Kashmir, Cowling's destination, stretches a distance of 800 miles which the A. S. C. member would have to traverse by native railways and by automobile over native roads—and the latter are not reputed to be among the best in the world. This

schedule was calculated to land Cowling in Kashmir on February 10th.

"Just a month to make the trip," the A. S. C. member stated before he left, "and it could not be done a minute quicker. If I miss a train, I'm sunk—but I don't intend to miss any."

Whole-hearted Cooperation

Cowling's urgent telegrams and telephone messages, by virtue of which he made possible his speedy departure, met with ready response among the various representatives of the industry. The Eastman Kodak Company rushed his film to the ship where it arrived 30 minutes before the vessel sailed. Bell and Howell sent through special supplies for Cowling's new Eyemo, and these arrived shortly before sailing time. The Akeley Camera organization fitted a special F 1.9 lens to Cowling's Akeley, in a micrometer focusing mount furnished by the manufacturers, within a period of two hours' time—all of which the A. S. C. member regarded as "some rush job". In New York, Carl L. Gregory, dean of the New York Institute of Photography, veteran cinematographer and life friend of Cowling, stopped his work and assisted in arranging passports and other incidentals. Through the cooperation of J. C. Kroesen, of the Edison lamp works, arrangements were made to send to Bombay, from the Paris plant of the organization, a quantity of 1500-watt Mazda bulbs to assist lighting the actual coronation scene in the Durbar Hall at Jammu, Kashmir. Cowling will also remove a section of the roof of the building to allow the entrance of sufficient daylight for the occasion.

"Had it not been," Cowling wrote aboard the *Leviathan* at sea, "for my friends in the Eastman Kodak Company and other branches of the cinema sales business I could not have made my hasty departure. If I did not have the confidence in Eastman, Bell and Howell, and the others that I had, I would not have attempted it. In view of the fact that all photographic goods had to be packed especially for tropical protection and transport, and

"Black Light"

By Herbert S. Marshutz,
A. B., D. Opt.

"Invisible" Light Brings
Interesting Speculation
in Scientific World.

THE old saying "there is nothing new under the sun" is sometimes contradicted. To state that white lamp black has been invented might inspire you to laugh or tap your forehead significantly. We can say, however, that "black light" has been discovered and you should not laugh because it is scientifically true.

Black light! Sounds just as ridiculous as white lamp black.

At first thought, one might conclude that black light must be the light in a totally dark room. Thinking about such a problem is a good deal like trying to determine whether there really is sound or not, when a book falls on the floor in a room where no one is within ear-shot.

Mixture of Colors

But black light has nothing to do with light in a dark room. All light—sun light and artificial light—being a mixture of all colors, the more thoroughly and correctly the colors are mixed according to nature's formulae, the whiter the light.

Rainbow Effect

Now if white light is broken up into its component colors by means of such a simple device as a prism, or a very complicated delicate instrument such as a spectroscope, the rainbow effect obtained is the spectrum. The rainbow is of course nothing more than the light of the sun broken up into the various colors that make it white—the familiar red-yellow-green-blue-violet, each color with a different rate of vibration speed.

Light Invisible to Eye

These colors are all that the eye can see. With instruments, however, light that the eye cannot see can be measured and photographed. This light is both at the red end and at the violet extremity of the spectrum. We have known of this invisible light and have called it infra-red and ultra-violet, respectively.

But because it cannot be seen, has no quality of illumination or color, British scientists have appropriately called it "black light."

Vibrations

The characteristics of black light are as well known as our old friends infra-red and ultra-violet. The former has a lower vibration rate than its neighbor, red, and the latter vibrates at a higher rate than violet, but not as high as the X-ray. Still faster than even the X-ray are the gamma rays of radium, vi-

bration at some 150 quintillion times a second. According to calculations in "The Forum" the pendulum of a clock would have to swing for over a billion years to make as many back and forth motions as the gamma ray does in a single second.

Scientific Attention

Invisible light, unknown and then considered of minor importance for decades, is now holding the center of the world's scientific stage. Employment of ultra-violet and infra-red rays for invisible long distance signalling has been reported. The highly exploited but still mysterious "death rays"—intended to destroy an aeroplane in midair, etc., depend upon "black light." Still more recent honors have come to invisible light, with the announcement of unusually successful celestial photographs employing infra-red rays. Perhaps the real story of life on the planets will be revealed when black light is sufficiently understood and controlled to provide detail photography over millions of miles.

Smith and Aller to Handle Dupont-Pathe Film on Coast

Distribution of a new brand of motion picture film in Hollywood and on the Pacific coast was announced during the past month.

Dupont-Pathe is the new film product; it will be distributed by Smith and Aller, Inc., as Pacific Coast distributors for the Dupont-Pathe Film Manufacturing Company. The principals of the new film distribution firm are J. Wesley Smith and Simeon Aller, both of whom are well known in cinematographic and laboratory circles on the Pacific coast.

Prior to announcing the formation of his firm to handle the film, Smith made a trip to New York City and the East where he conferred with factory officials on the product which is being produced and marketed under the famous Dupont insignia.

Smith and Aller, Inc., are establishing headquarters at 1056 North Cahuenga Avenue, Hollywood.

Boyle Invents "Close-Up Long-Shot" Device

A. S. C. Member Devises Invention to Combine Two Standard Cameras for Two Shots of Same Subject. Record Is Put on Film in Same Photographing Operation.

By Maxwell Shane

Of the greatest interest to motion picture people, and also to those scientists using the motion picture camera in any way, is the announcement that John W. Boyle, A. S. C., has invented a device by which two negatives can be secured with one "set-up" of the tripod.

Experiments

Camermen who have seen the device in operation are of the opinion that it will revolutionize that process of cinematography known as "panoramism," and will also eliminate much of the time wasted at present in matching up close-shots with corresponding long shots. Simple as it may seem on description, the device fills a crying need of cinematographers, and is the result of several years of hard work on the part of Mr. Boyle.

Operation

Briefly, the device consists of a metal block, which is clamped to the top of an Akeley camera, and to which a Bell and Howell camera is in turn clamped by its bottom side. Both lenses, that of the Akeley and that of the Bell and Howell, are set to cover the same field. The device operates in this manner: the



John W. Boyle, A. S. C., explaining his dual camera device to Anna Q. Nilsson, who is being featured in First National's "Her Sacred Chance," on which Boyle is acting as an extra.

Akeley camera is hand-cranked as usual, but the Bell and Howell is operated by a motor drive. Both cameras, in this way, revolve on the perfectly balanced Akeley tripod.

Duplex

This duplex arrangement makes it possible to secure at the same time not only two perfectly matched negatives, but it will also provide the director with a perfectly matched long shot and close-up at the same time, whenever desired. In order to procure the long shot and close-up simultaneously it is merely necessary to fit one camera with a wide lens for the long shot and the other camera with a long focus lens for the close-up. In this way much time is saved for the director in eliminating the necessity for retaking the same action in a far and near set-up.

Principle

The element of ameliorated panoramic potentiality is explained as follows. Ordinarily it is necessary to use two separate camera units each on individual tripods. When a panorama of more than one hundred eighty degrees is taken, the instruments come within photographic range of each other, thus spoiling at least one of the negatives. Mr. Boyle's method eliminates this possibility as one camera is above the other instead of alongside. It also eliminates the necessity for two camera operators, a necessity which is often impossible to comply with.

Advantages

With these objects in view, that of saving time, that of matching negatives perfectly, that of attaining a better panorama, that of obtaining close

RELEASES

January 17, 1926, to February 15, 1926

TITLE	PHOTOGRAPHED BY
The Outsider Hands Up Just Suppose The Sea Beast	G. O. Post H. Kinley Martin Stuart Kelson Byron Haskins and H. Lyman Broening, member A. S. C.
The Checkered Flag Too Much Money Rocking Moon The Golden Strain Ship of Souls The Gilded Butterfly Nell Gwyn The American Venus Memory Lane	Not credited George Folsey Chas. G. Clarke, member A. S. C. Glen MacWilliams E. B. DuPar, member A. S. C. Karl Struss Roy Overbaugh J. Roy Hunt Percy Hilburn
The Yankee Senor The Danger Girl Lure of the Wild The Reckless Lady Flaming Waters The Black Bird The Song and Dance Man The Shadow on the Wall Dance Madness North Star Made for Love	Dan Clark, member A. S. C. Georges Benoit, member A. S. C. George Meehan, member A. S. C. Ernest Haller, member A. S. C. William Marshall, member A. S. C. Percy Hilburn James Howe Ray June John Arnold, member A. S. C. Not credited Arthur Miller
The Beautiful Cheat The Cowboy and the Countess Behind the Front The Million Dollar Handicap The Phantom of the Forest Combat The Count of Luxembourg Queen of Diamonds S. O. S. Perils of the Sea Lovers' Island Six Shootin' Romance The Red Kimono The Pleasure Buyers When Love Grows Old	Jackson J. Rose, member A. S. C. Reginald Lyons, member A. S. C. Charles Boyle J. D. Jennings, member A. S. C. Ray June Charles Stumar, member A. S. C. Steve Smith, Jr., member A. S. C. Roy Klaffka George Meehan, member A. S. C. Alfred Orlich William Nobles James Diamond Joseph Walker William Miller



Al Gilks, A. S. C., has completed the filming of "Blind Goddess," a Paramount picture directed by Victor Fleming, with a cast including Jack Holt, Esther Ralston, Ernest Torrence and Louise Dresser.

E. B. Du Par, A. S. C., is enjoying the distinction of what is believed to be the first cinematographer to photograph a South American condor in a dramatic picture. Du Par filmed this new player in "The Night Cry," a Warner Brothers production, which, just completed, stars Rin-Tin-Tin, the cast including, in addition, June Marlowe, John Harron, Gayne Whitman, Don Alvarado and Baby Louise Miller.

The feathered actor had a wing spread of 12 feet, which gives some indication of its size—which served to become a real "menace" when the bird decided to show its savage traits. On one occasion, the king of the South American altitudes took a piece out of its own trainer's cheek. When the condor, therefore, developed a complex for alighting on the top of Du Par's camera, the A. S. C. member cannot be considered as having been totally enthusiastic over the new player's fond proximity. The bird weighed 40 pounds, so that Du Par had to be exceedingly careful that it did not knock the camera over—at the same time making no unbecoming moves that might be misinterpreted by the fractious actor. Once the condor did roost on the cinematographer's matte box with the result that the box was broken.

In the story Rin-Tin-Tin is accused of stealing sheep, but it is later learned that the condor is the culprit. Du Par had plenty of excitement before his camera when the dog star and the villainous bird of prey engaged in a fight in which the condor showed that it had courage galore.

Du Par is now filming a new Warner Brothers production, "The Sap," which, directed by Erle Kenton, features Kenneth Harlan.

Victor Milner, A. S. C., has finished the photographing of "The Cat's Pajamas," a Paramount picture directed by William Wellman

Jackson J. Rose, A. S. C., has had to cease his cinematographic work at Universal City temporarily to go on a sad mission to Chicago where Rose's mother has just passed away. Rose began his career as a cinematographer in Chicago with the old Essanay company.

James C. Van Trees, A. S. C., has completed photographing "The Prince of Pilsen," a Metropolitan production

Walter Griffin, A. S. C., is back in Hollywood from Detroit where he has been for some time on an extensive cinematographic assignment.

Gilbert Warrenton, A. S. C., has returned from location and has finished the photographing of the latest Emory Johnson production for F. B. O., and has begun work on the filming of a current Universal production.

Paul P. Perry, A. S. C., has come back from two location trips to Nevada for special scenes for the Universal miniature department.

Ernest Palmer, A. S. C., has completed the filming of "Yellow Fingers," a Fox production directed by Emmett Flynn.

Ernest Haller, A. S. C., is still holding forth in New York City, where he is photographing Robert Kane productions for First National. Among the Kane vehicles which Haller has recently photographed are "The New Commandment," "Bluebeard's Seven Wives," "The Reckless Lady" and "The Dancer from Paris." Haller is at present filming "The Wilderness Woman."

The EDITORS' LENS • • focused by FOSTER GOSS

"Culture" and Cinematography

¶ Under the head, "Claims Cameramen Are Incompetent," *Film Mercury*, Hollywood, reports that Milton Sills, in a recent speech before the National Board of Review, New York, "was especially severe on the limitations of the cameramen, saying that many of them knew nothing whatever about the physics of light and had not the cultural background which would aid them in extracting from scenes the full measure of artistry."

¶ Despite Mr. Sill's more or less widely publicized collegiate background in Chicago, we do not believe that any reason should exist for him to entertain a warped academic perspective. Mr. Sills has endeavored to portray life enough during his esteemed career to lift him from the role of a cloistered pedagogue, so that we might venture that whatever premium might be placed on "cultural" foundations for cinematographers, Mr. Sills must rightly recognize that cinematography as an art or science must rise or fall on the strength of its practical application. We believe that Mr. Sills will stipulate that cinematography certainly has not failed in its practical renditions. After all, what shows on the screen does not have to come, in order to meet the most critical artistic standards, through the medium of a university degree or its equivalent—no more than did the works of the master painters have to come from minds, "cultured" according to Mr. Sills' precepts.

¶ "Culture," through university courses or otherwise, is as desirable for cinematographers as it is for presidents, but good cinematography is no more predicated thereon as is masterful statesmanship.

Abe Lincoln might be cited in this connection. What about Thomas A. Edison, father of modern electricity and not a sloven student in the physics of light, and his opinion of "cultured" and college-trained workers? And how much about the physics of light did the wizard Steinmetz learn in college or other fields of "culture."

- ¶ In the final analysis, the cinematographer, according to the fairest of present standards, is a pictorialist, judged by what he can produce on the screen, regardless of the fact whether or not he enjoys discussing Freud "off set" with male stars. And Mr. Sills cannot deny that the results which the cinematographer has produced on the screen are nothing short of remarkable—especially in view of the fact that he has created his calling, with zero as the starting point, within the period of the last twenty-five years. Nor do we believe that the cinematographers' accomplishments, gauged from the ultimate screen test, could have been made any more meritorious had they all immersed themselves, in universities or elsewhere, in Mr. Sills' desired "culture."

- ¶ The hotbeds of "culture" can do no more and no less toward turning out the best there can be in cinematography than have the university courses in dramatics and writing of plays done in producing master dramatists—and the latter applies from the time of Shakespeare to the day of George M. Cohan. For the good of the respective callings, cinematography cannot thrive on pedantry—no more than can playwriting or even acting!

Bell & Howell Cameras Keep THE MOTION PICTURE

The
New *Eyemo*
MAKES MOVIES AS THE EYE SEES
STANDARD PROFESSIONAL
PORTABLE AUTOMATIC



Built to B & H
Professional Standards

Motion picture is the backbone of the modern world and requires the most reliable equipment in the world. Eyemo conforms to the highest standards of service and is an excellent equipment under the B & H trademark. A 35 mm. E. J. Taylor-taken under lens is a regular aspect in standard, regular. Other lenses up to 20 inch. film are regularly stocked and are quickly interchangeable on EYEMO. Adjustable speed feature. Pressing the speed stop 50 to 500 frames per second.

You need EYEMO for stunt and field work. Wonderfully suited to comedy cinematography. See it in the play at our New York and Hollywood offices. Or write at once for descriptive circular.

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Charles G. Clark
filming
"Whispering Smith"



Chas. G. Clark
filming
"Whispering Smith"

JUST THE CAMERA for field and stunt use!

ACTION!—EYEMO! two words that now speak volumes on busy locations. The EYEMO Standard Automatic Camera is here to eliminate time waste to make difficult "stunt" shots—to get to the action on the run—and to deliver professional performance under all conditions.

EYEMO weighs but seven pounds and is as compact as a really professional camera of equal capacity can ever be made. Designed to be held in the hand while operating. No tripod necessary—an important feature when portability and speed are desired. Lift it to the eye, adjust diaphragm and focusing dial (visible through the finder tube)—and press the trigger. What you see in the finder you get in the film.

EYEMO is entirely automatic, operated by a spring motor. Has maximum film capacity of 120' standard negative. Or uses 100 rolls prepared for day light loading. Descriptive folder giving all details and specifications sent upon request. Write for it.

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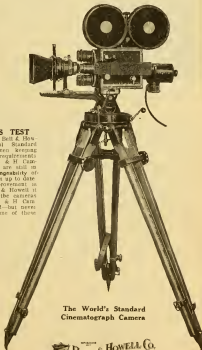
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PROFESSIONAL STANDARD



A 19 YEARS TEST

FOR 19 years the Bell & Howell Professional Standard Camera has been keeping pace with all the requirements of the industry. B & H Cameras built in 1907 are still in service. Interchangeability of parts has kept them up to date. When a new improvement is developed by Bell & Howell it is designed to fit the cameras now in service. B & H Cameras may grow old—but never obsolete. Buying one of these standard machines is like buying a government mail boat. You may be certain that full value in service is there any time you call for it.

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A. S. C. Members in Film Connections



Charles J. Van Eger, A. S. C.

Henry Sharp Signs with Metro-Goldwyn-Mayer; Charles J. Van Eger Leaves Warner Brothers on First National Contract; Harry Perry Back Again with Paramount for Zane Grey Vehicles Supervised by Lucien Hubbard.



Henry Sharp, A. S. C.

Formation of new cinematographic connections by three prominent members of the American Society of Cinematographers was among the outstanding happenings in the field of motion photography in Hollywood during the past month.

With First National

Charles J. Van Eger, A. S. C., who has been chief cinematographer for Ernst Lubitsch since that director began his notable American career with Warner Brothers, signed a contract with First National on the expiration of the period of his agreement with Warners'. Van Eger has already left for New York City, where he will film his initial First National picture which is to be announced later.

Lubitsch Vehicle

Productions photographed by Van Eger have been among the most successful in film history. For Lubitsch he has done "Lady Windermere's Fan," "Kiss Me Again," "Three Women," and "The Marriage Circle," all under the Warner banner. In addition, he photographed Lubitsch's "Forbidden Paradise," starring Pola Negri, for Paramount. Van Eger was farmed out by the Warners to Universal to film "The Phantom of the Opera." The A. S. C. member's earlier

successes included Nazimova's "Salome" and her production of Ibsen's "The Doll House."

Sharp With M-G-M

With Douglas Fairbanks having completed, in "The Black Pirate," his final production before he begins his scheduled trip around the world with Miss Pickford, Henry Sharp, A. S. C., has moved his cinematographic activities to the Metro-Goldwyn-Mayer studios with which organization he signed a contract last month.

Fairbanks Film

Sharp was chief cinematographer on Fairbanks' "Don Q," as well as "The Black Pirate" which as yet has not been released. Critics throughout the country bestowed unstinted praises on the cinematography in "Don Q." It is stated that "The Black Pirate" is no less a cinematographic success.

Long With Ince

Before joining Fairbanks, Sharp had been connected with the Thomas H. Ince studios for several years. In fact, Sharp originally went to the post of first cinematographer while with Ince and subsequently filmed many of that producer's most important productions including "Beau Revel," "Mother o' Mine," "Hail the Woman," "Lorna Doone" and "Enticement."

(Continued on Page 131)

EASTMAN PANCHROMATIC NEGATIVE

When the scenario calls for brilliant, colorful sets only Eastman Panchromatic Negative can do justice to the cinematographer's art. Sensitive to all colors it renders them in monochrome in their correct relationship.

That is its most important advantage—but by no means the only one. In photographing landscapes, including distant, hazy views and clouds; for close-ups; for night effects—Eastman Panchromatic Negative is emphatically superior.

Write for the booklet "Eastman Panchromatic Negative Film for Motion Pictures." Properties, uses, handling, development of the film are described.

Motion Picture Film Department

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that I had to conduct my arrangements from Suffolk by telegraph, I consider it a pretty quick get-away."

Singular Mission

Cowling's commission is particularly unique in that he is photographing the entire ceremonies for the Raja with no connections with any producing companies in the United States or elsewhere. The cinematographic record is to be exclusively for governmental archives.

Knows Sir Hari Singh

In 1923, during the course of his most recent photographic journey around the world, Cowling spent several months with the Raja of Kashmir as his guest. As indicated by the title, the Raja was at that time crown prince. He became greatly impressed with Cowling's work and adventures, and it was through the good graces of the future ruler of Kashmir that the A. S. C. member was enabled to take what is believed to be the first motion picture camera to enter unknown Tibet. Cowling became very friendly with Sir Hari Singh, whom he found to be developing into an enthusiastic motion picture fan.

The A. S. C. member subsequently purchased, in the United States, two projectors for the Raja which he installed in his summer and his winter palaces respectively. He subscribes to a film service in Bombay for pictures to show on his private screens. Upon his ascension to the throne, he will allow his subjects, it is said, to have motion picture theaters. This the old Maharaja, who was an orthodox Hindu of the Dogra caste, would not permit. Sir Hari Singh is a reform Hindu sect adherent and therein, it is stated, lay considerable intrigue to prevent his coming to the throne, such as the "mysterious Mr. 'A'" stories which emanated from London several months ago. Some observers state that the situation was manufactured by the opposition to prevent the British government from recognizing Sir Hari as Maharaja on the death of the late ruler.

Great Caution

In the latter connection lies a particular reason for the new Maharaja's insisting that Cowling, whom he knows and trusts, come to officially photograph the coronation. A ruler, in the atmosphere in which the ceremonies will take place, never knows what plots of assassination are being directed against him. Hence he has a direct interest in knowing "who" is pointing "what" at him.

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The new ruler, who is 35 years old and an Oxford graduate, is spending upward of two million dollars on the coronation—which is not counted as so much in his land of three million subjects since it comes but once in a lifetime.

Cowling will use three motion picture cameras and will shoot approximately 20,000 feet of negative. He will return to New York about April 15th.

Eastern Editor Scoffs at "Prologues" on Film Bills

Striking a chord similar to that which was sounded in the December issue of this publication, Arthur James, editor of MOTION PICTURES TODAY, in his issue of February 6th, speaks pointedly on a subject that is gaining ever-increasing attention. Mr. James' editorial is re-printed herewith:

Presentation, prologue, preliminary and all the rest of the names given to that which precedes the showing of the feature motion picture on the screen, has about reached the height of its foolishness. By example and by promotion the idea of a big show spread from Broadway to Chicago, from Chicago to the West Coast and then all over our motion picture theater map.

In its beginning it was a good idea and it was successful. It served to dress up and garnish the meal of entertainment in the large capacity houses and enhanced the importance of these institutions.

It still is an important factor in—and only in—the largest houses. Now as before, it is, after all, only a garnishment, the parsley on the well served steak. When the steak itself proves tough the customers are not fooled by the parsley, and they won't come around unless there is nourishment. The nourishment, the juicy and sustaining meat of all picture house entertainment, is the picture.

Broadway houses for example have been garnished up with bundles of parsley in the way of vaudeville, soloists, and monkey-doodle performers who ruin the bill. Recent shows at the Rialto, a Katz house, have been described by New York newspapers as "luck" with nothing to praise but the polite manners of the ushers.

The net result of these strivings toward class and fancy show business has been a discouragement of public patronage. Paying the price of these bills makes a smaller amount available for picture rentals and good pic-

(Continued on Page 22)

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Perry Goes to Paramount

Harry Perry, A. S. C., has been retained at the Famous Players-Lasky studios in Hollywood as chief cinematographer for Lucien Hubbard, supervisor on the Paramount productions of the Zane Grey stories. Perry's work in "The Vanishing American" gained wide recognition for bringing the beauties of western scenic country to the screen. Perry worked with Hubbard on the prologue in this production which was photographed with Charles E. Schoenbaum as regular staff cinematographer. Perry later served with Hubbard on Zane Grey's "Desert Gold," soon to be released. The A. S. C. member was scheduled to photograph Sol Lesser's production of "The Winning of Barbara Worth," the famous novel by Harold Bell Wright, but the sale of film rights to the vehicle to Samuel Goldwyn brought an end to the Lesser production plans.

Started With Famous Players-Lasky

The present affiliation is not Perry's first with Famous Players-Lasky. It was with that organization that he first rose to prominence as a cinematographer. Paramount pictures filmed by Perry include "The Easy Road," "The City of Silent Men," "White and Unmarried," "The Conquest of Canaan," "A Prince There Was," and "If You Believe It, It's So," all starring Thomas Meighan. When Tom Forman, who had been Meighan's director, left Paramount to direct for B. P. Schulberg, Perry went with Forman as chief cinematographer, filming a number of important productions including "The Broken Wing" and "The Virginian."

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A. S. C. Members Principals in Big "Wampas" Ball Act

Members of the American Society of Cinematographers were the principals in one of the feature acts of the "Wampas" annual frolic and ball, held by the Western Motion Picture Advertisers on February 4th, at the Shrine auditorium, Los Angeles.

The novelty and originality of the A. S. C. act brought down thunderous applause from the brilliant assemblage of more than 5000 people who attended the affair.

Attired formally and with cameras set up in regular studio fashion, a score of A. S. C. members were arrayed over the breadth of the mammoth Shrine stage. The various members were introduced individually to the audience by Charles Murray, prominent comedian, who announced production successes photographed by the cinematographers. As each member was introduced a spotlight was centered on him. When the last member was introduced, Murray shouted "camera," and the audience was given the thrill of being "turned on" by the first and the most notable body of cinematographers ever to be assembled on a theatre stage.

The idea for the act was that of Sid Grauman, famous showman, who was director general of the Wampas presentations.

A. S. C. members who constituted the act were Norbert Brodin, Frank B. Good, Bert Glennon, Hans Koenekamp, John Arnold, Robert Kurlle, Reginald Lyons, George Schneiderman, William Fildew, Alfred Gilks, Homer Scott, Arthur Edeson, Ira Morgan, Fred W. Jackman, Dan Clark, Charles G. Clarke, Floyd Jackman, L. Guy Wilky, Kenneth G. MacLean, John W. Boyle, Park Ries and Ernest Palmer.

At the opening meeting of the American Society of Cinematographers, held February 8th, in the A. S. C. assembly rooms, Guaranty Building, Hollywood, examples of the "Binoscope" method of stereoscopic photography were exhibited. William Worthington, well-known director and actor, and Harry Fairall were in charge of the exhibition.

Musical offerings were rendered by Henry Goodman's orchestra, the personnel of which numbered Master Bobby Goodman, Miss Lea Goodman, Bill Borzage and Messrs. Karpaty and Molavsky.

The orchestra appeared from the Fox studios through the special arrangement and courtesy of Dan Clark, A. S. C.

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tures cost money. The presentation money is in most instances thrown away. The surrounding bill does not bolster a poor picture and does not supplant a good picture.

The picture now, as always, is first and last the attraction. Short lengths, novel in character and with picturesque or comedy values, help tremendously but they, also, are pictures.

With good pictures on the market the bigger houses no matter how they are signed up would do better to shelve the poor product they have contracted to use, pay the price and spend their presentation money for the good product available but now outside in the cold because of our strange and seemingly unavindable block booking system. Good pictures and only good pictures will win patronage.

The Capitol Theatre with an excellent accompanying show at all times rises or falls in its receipts according to its picture attraction. With a lemon there is a falling off of sometimes as much as \$20,000 in a week and with a real picture the new box office records are hung up.

From where we sit with no end to serve, save that exhibitors and producers should all make money and plenty of it on good pictures, we are moved to describe the presentation enthusiasm as mistaken and coming under the popular though possibly low term HOOEY.

We appreciate the art of Sid Grauman and the genius of Roxy, but their fields are their own and not for general imitation. The good picture brings its own crowds. The poor picture keeps them away and that is likely to be the situation for long years to come.

Harry D. Brown in \$50,000

Cinema Expansion Program

Harry D. Brown consummated arrangements last month whereby the Cinema Studios Supply Corporation, Hollywood, will undergo an expansion to the extent of \$50,000.

This addition of this capital to the resources of the corporation will enable that concern to make new additions to the shop and increase lighting equipment service rendered the motion picture studios. This expansion, according to Brown, was necessitated by the growing needs of the motion picture industry. He predicts an unprecedented year of cinematic activity for the Hollywood district.



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(Continued from Page 43)

daylight loading. The lens is F 6.5, wide angle, with 20 mm. focus that is fixed.

Eastman Kodascope

The Eastman Kodascope, the projector which shows the 16 mm. reversible film, weighs 20 pounds, and measures 18½ by 14½ by 10½ inches in size. Its capacity is 400 feet of 16 mm. film—which gives projection for approximately 16 minutes on the screen. The lens is a 50 mm. focus, throwing a picture 30 by 40 inches at 18 feet with a 56-watt lamp, or a 39 by 52-inch picture at 23 feet with a 200-watt lamp. Source of power and illumination for the Kodascope's electric motor may be taken from any house circuit, alternating or direct current, not over 125 volts nor less than 105, by "plugging in" on an ordinary bulb socket or wall plug. There is an adjustable rheostat, with ammeter, to furnish correct voltage for a special 14-volt, 56-watt Mazda lamp or for a 50-volt, 200-watt Mazda lamp. There are provided special rheostats for adaptation to 210-250-volt circuits, or to 32-volt home generators.

Pathex Camera

The Pathex camera is approximately 3 by 6 inches in size and weighs 1¼ pounds. It has a fixed focus F 3.5 lens, with an adjustable iris diaphragm; the focal length is 20 mm. The film is supplied in daylight loading magazines which have a capacity of 26 to 30 feet. The Pathex film runs 40 frames to the foot. Development is by the reversible process, sent to company laboratories, as with the Eastman 16 mm. film. A tripod comes with the Pathex.

Pathex Projector

The Pathex projector weighs 5 pounds; 5 ounces, and measures 4½ by 7 by 12½ inches. Power is drawn from the ordinary electric socket. A special Mazda lamp, 12 volts, .5 amperes, furnishes the illumination.

(Continued on Page 51)

Boyle Invents "Close-up Long-Shot" Device

(Continued from Page 51)

shots and long shots at the same time, and because of its efficiency and inexpensiveness. Mr. Boyle believes that the device will soon be in common use in all studios. Many camera authorities

agree with the inventor, who has taken papers of patent out on his mechanical brain-child.

Mr. Boyle is at present using this device in photographing fast racing scenes for "Her Second Chance," a First National film, being directed by Lambert Hillyer.

The entire circumference of the track will be taken in one shot by this camera.

The device was also successfully used, through the courtesy of Mr. Boyle, by J. D. Jennings, A. S. C., in the filming of "The Million Dollar Handicap," a Metropolitan production.

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PLATE A
FULL VIEW OF
SPlicing MACHINE

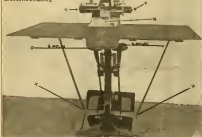


PLATE B
Machine Open



PLATE C
Machine Closed



(The Bell and Howell splicing machines, the proper care and use of which are illustrated herewith, were especially designed for use in all Famous Players-Lasky exchanges where they have been installed under the supervision of Earl J. Denison—Editor's Note.)

The Bell and Howell splicing machine makes a perfect splice .156 wide—of the full hole type. The machine is automatic in operation and electrically heated to about 120 degrees which keeps metal plates, film and film cement at the same temperature, thereby insuring a permanent splice.

The registration of the perforations is perfect and splices will not buckle. Experienced people can make a splice on these machines in about 10 seconds. The use of these machines has practically eliminated film damage due to splices.

The following instructions, as given in the Paramount exchanges, regarding the care and operation of these machines must be closely followed at all times.

First, the machines will not function properly unless they are kept scrupulously clean at all times. (Cleanliness is the most important factor in handling film under any conditions.)

Second, the machines are mechanically perfect and require no adjustment whatsoever. Therefore, under no consideration, attempt to make any adjustments on the machines. (In case of accident or leakage, the home office must be notified.)

Third, use a fresh blade every morning. At mid-day, reverse the blade and use the other end. Under ordinary conditions, this will insure having a sharp blade at all times. However, in case a blade is nicked or for any other reason it does not scrape properly, immediately get a new blade. Machines are to be thoroughly cleaned and covered every evening and before closing.

Fourth, turn the electric heating unit on the first thing in the morning and do not turn off until the day's work is finished.

Fifth, the scraping blade holders are not interchangeable and under no condition change holders.

Lower Right: Plate D, Service Table and Setting Gauge. Upper Right: Plate E, Blade Holder

in Proper Position for Setting. Center Right: Plate F, Rear View

of Toggle Arm, Toggle Spring, Oil Holes. Lower Left: Plate G, Blade Holder with Blade Set.

Sixth, it is highly important that each day's work be started with fresh cement. Never mix fresh cement with old cement but drain the bottles the previous evening and refill in the morning.

Seventh, girls will alternate each week in operating the machines and are not to switch machines any time during the week, or switch position at any individual machine as the two girls sitting at any one machine will be held responsible for the condition of that machine.

Eighth, keep feet on the pedals all the time you are sitting at the machine, and whenever it is necessary to leave the machine always close down the cutting blades.

Ninth, oil all places marked "o" once each week.

By following the above simple instructions no trouble whatsoever should occur.

KEY TO LETTERS AND NUMBERS ON PHOTOGRAPHS

(Letters and numbers on all photographs have the same meaning.)

Numbers

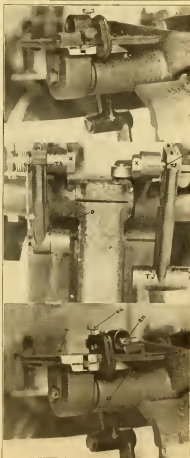
- No. 1.—Upper left cutting blade.
- No. 2.—Upper right cutting blade.
- No. 3.—Lower left cutting blade.
- No. 4.—Lower right cutting blade.
- No. 5.—Puller for registering pins.
- No. 6.—Film clamp lever.

Letters

X—Keep all screws and bolts marked x tightened.

S—All screws marked s must not be touched.

OVERHAUL ON PAGE 201



THE DE VRY PROJECTOR

De Vry Camera

The De Vry camera, being manufactured by the De Vry Corporation of Chicago, is automatic, operated by a spring motor. This camera carries 100 feet of standard motion picture film. It weighs 8½ pounds, and may be spanned by a man's hand. While no tripod is needed, a universal screw socket is provided in the event that a tripod is desired. There is a hand crank for special work. The lens is standard F 3.5. The De Vry camera is a fellow creation of the De Vry portable projector which has been on the market for several years.

ILLUSTRATION FROM PAGE 201

O—All places marked o to be oiled weekly. (Use 3 in 1 oil only.)

R P means registering pin. (Oil weekly.)

C E in circles means cutting edges (Keep clean.)

K C means keep clean.

H N means hexagon nut (for adjusting film clamp lever.)

C S—Clamp screw for blade holder.

B H—Blade holder.

F—Felt for setting blade holder on.

T J—Toggle joint.

T S—Toggle spring.

S B—Scraping blade.

C N—Clamp nut (for tightening blade, in holder.)

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2	Std.	2	50	11.00	10.00
3	Std.	3	75	11.00	10.00

ILEX PARAGON CINEMAT F:3.5

CAT. NO.	Cover at Full Aperture	EQUIV. FOCUS		Price in \$100's	Price in Primary M's
		in.	mm.		
1	Std.	2	50	\$12.50	\$10.00
2	18x75	3	75	10.00	10.00

ILEX PARAGON ANASTIGMAT F:4.5

CAT. NO.	Cover at Full Aperture	EQUIV. FOCUS		Price in \$100's	Price in Primary M's
		in.	mm.		
1	Std.	17½	11	\$12.50	\$10.00

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ALVIN J. JANE—with Metro-Goldwyn-Mayer Studios

ALVIN J. JANE—with Metro-Goldwyn-Mayer Studios
ALVIN J. JANE—with Metro-Goldwyn-Mayer Studios

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LOYALTY

PROGRESS

ART

Meetings of the American Society of Cinematographers are held every Monday evening. On the first and the third Monday of each month the open meeting is held; and on the second and the fourth the meeting of the Board of Governors.

1215-26-31-73 GUARANTY BUILDING
Hollywood Boulevard and Vine Avenue
HOLLYWOOD CALIFORNIA



MARY PIERCE COMPANY
BOSTON, MASS.

October 26, 1938

Dr. G. F. Sawyer,
Michigan Camera Club,
Birmingham, Mich.

Dear Dr. Sawyer:

For the last two years I have been taking
spontaneous pictures of people and things
I see, and not one of them has been a
person. I am sure you will find them
interesting.

For quality of photography, at a time
when it is so hard to get, I am sure
you will find them interesting.

These are three best pictures - "The Driver"
and "The Man with the Camera" and "The Man
with the Camera".

Charles Sawyer, who was the one who
took the picture of the man with the camera,
is the one who took the picture of the man
with the camera.

Very sincerely,

Bill Sawyer

P.S. Don't ask me for the pictures - I'll get a 25.00
check for the pictures.

P.S.